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happiness of his fellow-men, that we, his associate trustees of The Metropolitan Museum of Art, record this tribute to his memory.

### JULIAN ALDEN WEIR

IN the death of Julian Alden Weir America has lost one of its most distinguished artists, and the Museum has lost an adviser and friend upon whose devotion it could always depend. As a member of the Committee on Paintings from 1915 to 1918, his fine enthusiasm and trained judgment were notably valuable. Indirectly or directly he was responsible for the acquisition of many of the most distinguished paintings of the collection. It was his connoisseurship that was the means of bringing into the Museum the two early paintings by Manet, the *Boy with a Sword* and the *Woman with a Parrot*. He recognized the greatness of this art years before it was generally accepted.

As a student of painting in Paris, Weir learned methods which the Impressionists were at the time adopting and teaching, and he and Twachtman and Hassam became the most important channels through which this influence reached America. In the work of Weir, as much as in any, the method remained properly subordinated, a means merely for expressing the temperament of the artist; and in the methods themselves he was to the end experimenting and learning. The spirit of his work, whether portrait, landscape, or figures, is that of a man of breeding and refinement. Kenyon Cox once wrote of his portraiture, "It is so that one might wish one's wife or sister painted, neither idealized nor made a pretext for cleverness, but studied with attention and respect for the expression of such beauty of person or character as might exist."

The Museum is fortunate in owning three paintings by Weir—*Idle Hours*, *The Green Bodice*, and *The Red Bridge*. B. B.

## RECENT ACCESSIONS

**EMPIRE FURNITURE.** The French Revolution interrupted for only a few years the development of design in the industrial arts. Under the influence of David, and later of the architects, Percier and Fontaine, a few of the skillful designers and craftsmen trained under the old régime turned their energies into the severe, classical channels that produced the styles, or rather fashions, culminating at the court of Napoleon. Hence comes the term "Empire Style," though its development was well under way some time before the beginning of Napoleon's imperial career. The Museum has recently acquired a few very representative objects dating from these first few years of the nineteenth century—a buffet, two candelabra, and two decorative ewers—all of which are typical examples of the best design of the time.

The buffet<sup>1</sup> is of oak, veneered with thuya wood and decorated with ormolu

<sup>1</sup>Acc. No. 19.182.5. H. 36 $\frac{3}{8}$  in.; W. 26 $\frac{1}{4}$  in.; L. 63 in.

in an excellently restrained taste. As usual at the time, the piece is designed in the form of a pedestal; in this case, with a white marble top. Three drawers occupy the frieze. Folding doors in the body below give access to an arrangement of slides intended evidently for the storage of linen. It is interesting to note the lithic quality of the design, not only in the general conception but in the treatment of all the detail and even the selection of the veneer with its lack of striated grain. Comparing this with the typical product of the previous epoch, we can easily realize the essential changes in decorative taste.

The two gilt-bronze candelabra<sup>1</sup> are in the form of running figures, each holding aloft a torchère of thirteen branches arranged in two tiers with a single socket at the apex. The base is in the form of a miniature circular pedestal decorated with conventional bacchanalian figures in ormolu on a marble background. An oc-

<sup>1</sup>Acc. No. 19.182.1-2. H. 71 $\frac{1}{8}$  in.